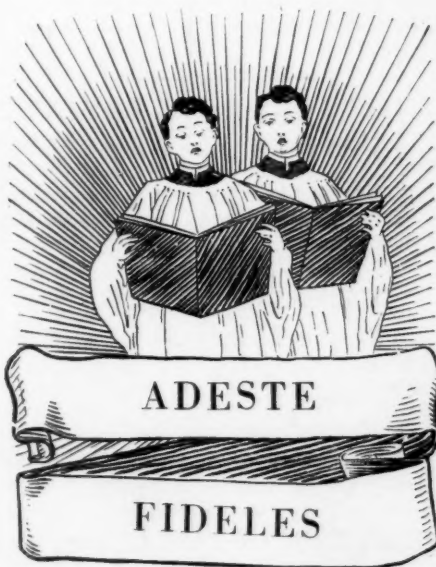


Merry Christmas

Founded A. D. 1874 by Sir John Singenberger 1848-1924

THE CAECILIA

MAGAZINE of CATHOLIC
CHURCH and SCHOOL MUSIC



Merry
Christmas

Volume 58

December, 1931

No. 12

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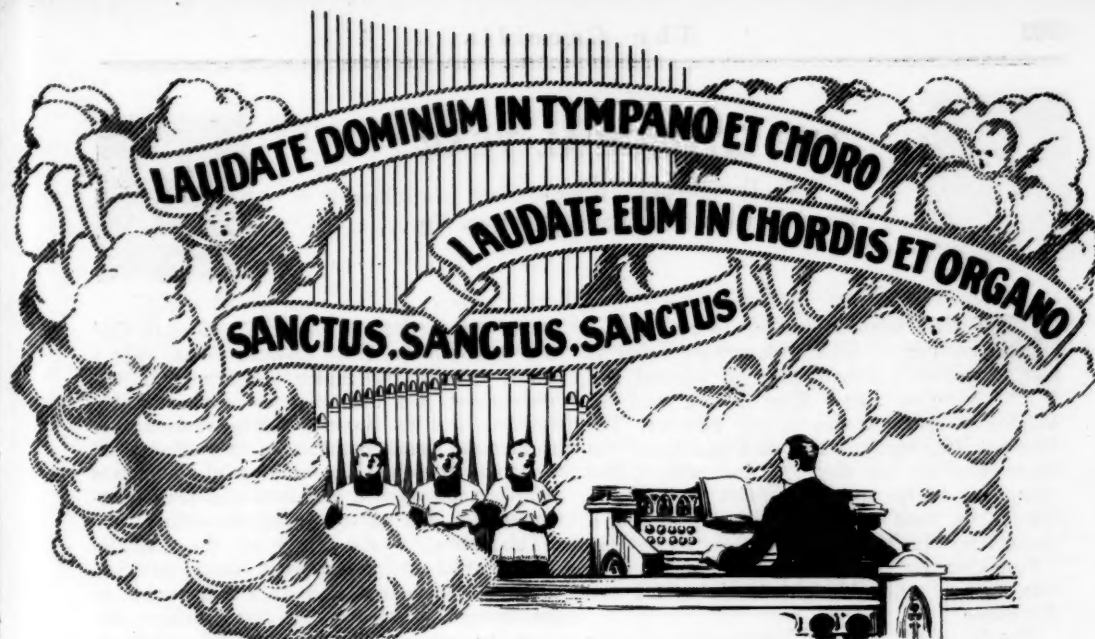
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Volume 58

December, 1931

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 THIS YEAR, WE DEDICATE
 THIS CHRISTMAS TREE OF TYPE.
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THE LITURGICAL YEAR

By Dom Gregory Hügle, O.S.B.
PRIOR, CONCEPTION ABBEY, CONCEPTION, MO.



IT IS a wonderful thing to be in good company. Great rulers have loved to gather a round table of learned and virtuous men. King Arthur and his knights at once loom up in our memory. The Emperor Charlemagne had such ambitions that made him say one day: "I just wish I had about me twelve men like Saint Augustine". Alcuin, the most celebrated of his court, put a damper on His Majesty's ambitions by saying: "You wish for twelve men like Saint Augustine, O King, and Almighty God has but one Augustine".

The liturgical year is a heavenly round table in which the Host has prepared a banquet that extends over the entire year. Deeds of valor are recounted. Every day is a memorial day by re-enactment of the divine realities. The subject of celebration concerns each one of us, nay, our eternal bliss depends upon our concelebration. The Host keeps an eye on each one of us. To stay aloof is equivalent in His eyes to ungratefulness, indifference, coldness. "Come ye to my feast: all things are ready". Thus sounds the pressing invitation. Non-acceptance will spell disaster for us, the invited guests.

WHAT THEN IS THE PURPOSE AND SUBJECT MATTER OF THIS UNBROKEN MEMORIAL CELEBRATION? The purpose is to remember gratefully the work of our salvation. The subject matter embraces the principal mysteries through which the Son of God our Savior, has accomplished the gigantic work of our redemption.

There is a vast difference between mere human anniversaries of historic events and the celebration of the Christian Mysteries. Historic events sink into insignificance when compared to the 'magnalia Dei'— "the great deeds of God." What the Son of God has accomplished by His assumption of our human nature (Incarnation), by His world-redeeming death on the cross, and by the establishment of His Church under the guidance of the Holy Ghost, forms the substance of an unbroken celebration. Poor mortal man, left to himself, would be helpless indeed to worthily celebrate mysteries of such transcendent character. But lo

behold the wisdom of God! The Son of God says to His bride, Holy Church: "Fear not; I myself will be the leader (celebrant) in thy celebration; you will offer up day after day My Body and My Blood to the heavenly Father in supreme thanksgiving. To this offering of Mine you will join the offering of yourselves amid fervent prayers, and thus will your offering become acceptable to God the Father."

This, then, is the glory of the Catholic Church, that she possesses a daily sacrifice, clean and unspotted, and always agreeable to the Heavenly Father. To this sacrifice she joins her own, i.e. all her works and sufferings, her prayers and trials, poverty and persecution, cross and affliction: she accepts them as coming from God. It is in virtue of the Eucharistic Sacrifice that Holy Church triumphs over persecutions and comes forth victorious from the constant warfare with vice and error. How often have the enemies dug the grave for her in the course of two thousand years! But not she descended, but her enemies, when the period of suffering had passed.

WHEREIN LIES THE DIFFERENCE BETWEEN LITURGICAL AND MERE HISTORICAL CELEBRATIONS? The celebration of the sacred mysteries is immensely superior to mere historical anniversaries. The secret lies in the fact that Christ Himself renews and re-enacts for our spiritual advantage all that He has done for us. Every Holy Mass is a re-enactment of the entire work of our redemption; the promises made in the Old Testament are exhibited in their fulfillment in the very words: "Take ye and drink all of this, **FOR THIS IS THE CHALICE OF MY BLOOD OF THE NEW AND ETERNAL TESTAMENT: THE MYSTERY OF FAITH.**" On the ninth Sunday after Pentecost Mother Church makes us pray in this wise: "Make us, we beseech thee, O Lord, to assist worthily and assiduously at these sacred mysteries: for as often as this saving Victim is offered up so often is our Redeemer's work made to avail in our behalf". The redeeming power of this Victim extends from the gates of Paradise till Doom's Day, nay it en-

(Continued on Page 321)

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

WHAT THINK YOU OF THE CHANT AND ITS INTRODUCTION?

BY JUSTIN FIELD, O.P., DIOCESAN DIRECTOR
OF MUSIC, ALEXANDRIA, ONTARIO



HERE is an old Latin proverb which says, "Corruptio optimi pessima" and which means in ordinary English, that the worst kind of corruption is the corruption of the best things. This, everyone admits to be perfectly true, and should we apply this saying to music, and more especially to Church music, we should undoubtedly find it to be truer still.

We all agree, I imagine, that in theory at least, Gregorian Music is by far the best and most beautiful of all Church music. It is the best because it so perfectly and so artistically expresses the Liturgical words. In practice however, don't we all feel in our hearts, that somehow or another, it is far inferior to polyphony, and in fact to our modern Church music generally?

Surely, what is more beautiful than a well trained choir singing polyphony, and what more barbarous and horrible than the monotonous droning of the Chant? Don't the people themselves hate the Chant, and perhaps rightly so? — Yet, doesn't it seem strange that the Faith of the Early and Middle Ages which produced such masterpieces of Architecture and such beautiful paintings, should have produced no beautiful religious music? Isn't it just possible that perhaps after all, most beautiful religious music was produced, but that it was music of such splendour and beauty, that if sung badly, it would indeed sound like a crude barbarism, and a monotonous drone? Maybe, we have here, a very clear case of "Corruptio optimi pessima!" If so, then small wonder that the people (and the choirs too) hate the Chant with an unspeakable loathing, and we don't blame them either!

I wonder sometimes, if the red-hot enthusiasts for the Chant, are not in the long-run its worst enemies! The more they force it on the choirs, and on the people, the more it will be hated, as something very dull, belonging to a crude age, and quite out of place for those who have a taste for good music.

Is there any hope for the conversion of our good Catholic people as a whole? They will hardly love the Chant by our insisting that it is the only official music of the Church, and by

our continual talking about Motu Proprios, etc. There is only one chance, and that is that perhaps after all, the Chant is really very good music, until we realize and confess our ignorance of fact, the Chant is of such surpassing musical beauty, that no one with any musical taste, can fail to be enraptured by its sheer splendour, if they but hear it sung well, even perhaps only once!

Is it, easily within our reach, to hear it sung well? On the contrary, it seems as though the very beauty and simplicity of the Chant make it doubly easy to sing it badly, and therefore it works out, that in practice, to ask for the Chant to be sung, amounts to the same thing as to ask for it to be sung badly.

Now why is this, when plain song is supposed to be for all, and is said to be the religious folk-song of the people? Besides, is it not naturally beautiful?

The reason is to be found precisely in its natural beauty, and as is the case with all natural things we are required to become as children in order to appreciate them, and doubly so, in order to recreate them.

We moderns will never see, even dimly, the extraordinary aesthetic beauty of Gregorian music, until we realize and confess our ignorance of its spirit. Our ignorance will only begin to disappear when we acknowledge that the Chant is not just a little different from modern music, but is, in reality, a distinct species, an already perfected art, with its own modality, scales, and so on, and above all its own rhythm. To interpret Gregorian music according to the canons of modern music, is to court certain failure! What we musicians need then, is "to be born again" in our musical knowledge, and since it is almost asking us too much to become again as little children, may it not be asking too much of so many of our grown-up choirs, to expect them to acquire the spirit of this heavenly music? If we do ask them, and they in their generosity and heroism, make an attempt, I would venture to say, that in ninety cases out of a hundred, the Chant will be hopelessly mutilated and murdered!

The people will hear this mutilated and murdered music, and will in consequence, hate it and condemn it.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

The Caecilia

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Scandicus and Climacus

A FIVE YEAR PLAN AND DIOCESAN COMMISSIONS OF CHURCH MUSIC

The 1931 Catholic Church Directory lists Church Music Commissions in the following Archdioceses and Dioceses. Perhaps no more tangible evidence of progress in church music reform can be presented than this list. Rational enforcement of liturgical laws pertaining to music, by these commissions could accomplish in five years a standard of performance that would make the United States the model of the world, to emulate, in this endeavor.

A great responsibility rests upon those who have membership on such commissions. THE CAECILIA offers its columns to those who desire it for the expression of opinion, or establishment of diocesan regulations. Help one another make progress in the various diocesan movements towards liturgical appreciation, and lay activity, by using THE CAECILIA as your medium of news and announcements.

The following archdioceses have commissions formed: Baltimore, New York, New Orleans, Philadelphia, San Antonio and Texas.

Also the following dioceses:

Albany
Brooklyn
Buffalo

DR. PETER WAGNER

On October 17th in Freiburg, Dr. Peter Wagner, one of the worlds best known Catholic Church Musicians died. He was a member of the Vatican Commission on Church Music, and his accompaniments to the Kyriale, Graduale and Vesperale are used throughout Europe and America.

He was a Professor at the University of Freiburg, in Switzerland, and was author of a three volume work "The Gregorian Melodies" and also a well known work "Story of The Mass".

His loss will be keenly felt in church music sections, and he will be remembered as an international figure in the movement for church music reform, for many years to come.

R. I. P.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

GREGORIAN ORGAN ACCOMPANIMENT

By LUDWIG BONVIN, S. J.



IN D'Ortigue's "Dictionnaire de plain chant" we read, "Gregorian chant was originally conceived and sung without harmony. Being an essentially melodic system, it is incompatible with harmony of any kind whatever. Harmony was developed from elements foreign to Gregorian chant and came into existence only several centuries later. It does not blend with a species of music for which it was not made; and retroactively to apply harmony to Gregorian chant is to link together two things that are incongruous."

This statement presupposes much that should first be proved. We have in it what logicians call a *petitio principii*.

The circumstance that Gregorian chant was originally conceived and sung without harmony far from warrants the conclusion that it may not, and quite naturally at that, be conceived and sung with harmony.

The tones in Gregorian chant have the same acoustic qualities as those of any other music. They contain the same overtones; each of them can be conceived as an element of a triad and can thus contract relationships with other triads similarly engendered.

The Gregorian composers, it is true, did not use organ accompaniment. How could they have acted otherwise, seeing that they were altogether ignorant of harmony for centuries and had no organs, at least not such as were suitable to accompany singing? Like the oriental chanters, who sometimes use instruments of percussion, they accompanied the Gregorian chant with *tabulae osseae*, i.e. with liturgical castenets; and so we may quite reasonably assume that they would not have been unfavorably disposed towards the dignified sounds of the organ, if they had known them.

Is it then historically true what was asserted regarding the heterogeneous origin of harmony? Far from growing out of elements foreign to Gregorian chant, harmony, on the contrary, was originally developed from the liturgical melody itself. Does not the earliest harmonic treatment of the chant known to us, the organum or diaphony, build its accompanying voice part by using the very melody of the chant, placed a fourth lower? According to history, harmony

has its roots in the Gregorian chant: in the organum, in the descant and in the *musica mensurabilis* it gradually grew to maturity as an off-shot of the Gregorian tree.

Gregorian chant is proclaimed to be a system essentially melodic. This we willingly grant. But is this equivalent to saying that it is incompatible with harmony? No one as yet has proved that Gregorian chant is essentially opposed to harmony, that it is of such an unsociable character, as to wish to walk all alone, unable to get along with any companion. On the contrary, daily experience teaches that a good, natural Gregorian accompaniment is quite feasible.

The sweeping assertion, that Gregorian chant resists harmonic treatment, is false. It does indeed resist certain turns of our modern harmonic system; yet it is quite in accord with a harmony *sui generis*, with a harmony that has due regard for its modal peculiarity. Such a harmony may often impress us, especially if we are not accustomed to it, as being rather strange, archaic, or even, if you will, somewhat "barbaric", as it has been styled. It shares this effect with the Gregorian chant itself, under whose influence it came into existence, a chant which cannot and need not deny its Asiatic origin.

While some Gregorianists reject all accompaniment, others admit it and even favor its use; but they demand an accompaniment which asserts itself as little as possible and remains, as much as it can, unnoticed.

To this one might object that, if imperceptibility is the ideal, this ideal would be most perfectly attained by the simple absence of any accompaniment. But, an accompaniment of the kind described is desired. Very well, if it really does remain unnoticed. As a matter of fact, however, such an intentionally unnoticeable organ part obtrudes itself upon our attention precisely by its insignificance, monotony and insipidness, and thus proves fatiguing, tedious and musically unpleasant.

If an accompaniment is used, it should be one that adds its own beauty and value to that of the melody, thus making the whole more im-

Continued on Page 322

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THE ORDO FOR DECEMBER AND JANUARY

(As published in the Cantate Deo, by the Archdiocesan Commission of Music in Baltimore, Md.)

THE MONTH OF DECEMBER

- Sunday 6th—The 2nd Sunday of Advent. Gloria is omitted from Ordinary. Proper of the 2nd Sunday. For organ see 1st Sunday. Vespers of the Sunday, comm. St. Nicholas.
- Tuesday 8th—The Feast of the Immaculate Conception. Ordinary as usual. Proper of the Feast. Organ used as per great Feasts. Vespers of the Feast, comm. of Advent.
- Sunday 13th—The 3rd Sunday of Advent. Gloria is omitted from Ordinary. Proper of the 3rd Sunday. Organ permitted for interludes, etc. The playing, however, should be of a more serious character. Vespers of the Sunday, comm. of Octave and St. Lucy.
- Sunday 20th—The 4th Sunday of Advent. Gloria is omitted from the Ordinary. Proper is of the 4th Sunday. Organ as on first Sunday. Vespers of St. Thomas, comm. of the Sunday.
- Friday 25th—Feast of Our Lord's Birth. Ordinary as usual. Proper of the Feast. (N. B.—The Proper is different for each of the three Masses. For the High Mass from midnight to dawn, the Mass is "Domini dixit"; for the High Mass at dawn, "Lux fulgebit"; for the High Mass at full day

break, "Puer natus est." Vespers of the Feast, comm. of St. Stephen.

- Sunday 30th—The Sunday within the Octave of the Nativity. Ordinary as usual. Proper of the Sunday. Vespers of the Sunday, comm. of St. Sylvester and Octave.

THE MONTH OF JANUARY

- Friday 1st—Feast of Circumcision. Ordinary as usual. Proper of the Feast. Vespers of the Feast.
- Sunday 3rd—Feast of the Holy Name. Ordinary as usual. Proper of the Feast. Vespers of the Feast.
- Sunday 10th—Sunday within the Octave of the Epiphany. Feast of the Holy Family. Ordinary as usual. Proper of the Feast. Vespers of the Feast, comm. of Octave.
- Sunday 17th—The 2nd Sunday after Epiphany. Ordinary as usual. Proper of the Sunday. Vespers of the Sunday, comm. of Chair of St. Peter and of St. Paul.
- Sunday 24th—Septuagesima Sunday. Gloria omitted from Ordinary. Proper of the Sunday. Organ very grave. Vespers of the Sunday, comm. St. Paul and St. Peter.

A CHINESE HYMN

* The Cantonese "HAIL MARY" (Shuntak dialect) F.C. Dietz M.M.

Sun yee fook Ma-lay-a, moon bay sing cheong chair,
Extend your felicity, Mary, full Holy Grace Being

gee yee yee guy yeen, nee joang yee why john may,
the Lord with three eyes women among thou art to-be-praised

yee toy gee Yeh-so bing why john may. Teen Gee
Thy Son Jesus also is to-be-praised. Heaven Lords (Gods)

sing Ma-lay-a., why ngaw dong joy yon, gum kay Teen
Holy Mother Mary for us sinful people now beseech Heaven

Gee Gop ngaw dong see how. Ah mahng.
Lord and our death time Amen.

* Transpose to a higher or lower key, as desired.

CURRENT COMMENTS

NEW YORK, N. Y.

On December 5th at the new Russian Conservatory in New York Dr. Mauro-Cottone, head of the organ department in that organization, will perform Handel's beautiful G minor concerto for organ and orchestra. This concerto has not been heard in New York since Mlle. Boulanger performed it under Damrosch years ago at the Aeolian Hall in New York. The performance will be conducted by Mischel Piasiro, the new concert master of the New York Philharmonic. In addition to his work as organ soloist Mauro-Cottone this season will conduct several of the Conservatory orchestral performances.

The Conservatory is located in a beautiful building on West 89th Street and has a very fine Auditorium with an Austin organ.

LOWELL, MASS.

Directed by Mr. Henry Gilday, a chorus of 75 selected singers from various Catholic Churches of the city held a Sacred Concert in honor of the 100th Anniversary of St. Patrick's Church. Mr. James King, was soloist, and the performance was given in the Municipal Auditorium, with full orchestra accompaniment, on November 12th. The press acclaimed it as one of the outstanding musical events of the season, and Mr. Gilday won special praise from the throngs attending.

LOS ANGELES, CALIFORNIA

Ethel Tremblay, Organist at the Cathedral Chapel is featuring Singenberger's Christmas Carols in her program this season.

DETROIT, MICHIGAN

René L. Becker, organist and director of Music at Blessed Sacrament Church, by request of the Detroit Chapter of the American Guild of Organist, gave a recital of his own organ compositions on November 17. His program comprised Sonata No. 1, Praeludium Festivum and Finale, Cantilena in B flat, Fourth Song of the Seraphim, Marche Triumphale, and V Toccata in D.

ST. JOHNSBURY, VERMONT

The late Dr. J. A. Drouin, one of the best known and beloved musicians of the state, has been succeeded by his brother Alfred at the Catholic Church here. Dr. Drouin died during the summer after a brief illness and was mourned by the hundreds who had heard his performances during his many active years in this city.

PITTSBURGH, PA.

A. G. Daly (Composer of the popular Benediction Music Collection in M & R Edition) has transferred from the Motherhouse of Sisters of Divine Providence, Providence Heights, to Immaculate Heart Academy, Watertown, N. Y.

OKLAHOMA CITY, OKLAHOMA

Rev. Ignatius Groll, O.S.B., of Shawnee has been appointed director of the Cathedral choir. Dom Groll, O.S.B., has had performances of his musical scores by

the Oklahoma City Symphony Orchestra, and one of his works will be broadcasted by the Rochester Civic Symphony Orchestra this winter. Preparations are now being made for the Midnight Mass on Christmas Eve., which is to be broadcasted, also.

PORTLAND, MAINE

Rev. Henry A. Boltz, organist of the Immaculate Conception Cathedral Choristers, has programmed Father Marcetteau's Hodie Christus Natus Est, which appeared in the October CAECILIA, for Christmas.

GRAND RAPIDS, MICHIGAN

Noyon's popular Messe Solennelle, will be heard in this city soon, as sung by the choir directed by Eugene J. Phillips. This is a French Mass now very popular in European cities but never before performed in Grand Rapids.

ST. BONAVENTURE, N. Y.

Professor Joseph H. Fromme, M.A., finds the CAECILIA of such value that he orders 12 complete copies each month. This custom has grown among choirmasters who desire to build up a choir library containing music of all types and classes. Professor Fromme is Director of St. Cecilia's Symphony Orchestra, Nicholas Devereaux Band, St. Bonaventure Glee Club, and the choir of the Franciscan Church.

CAMBRIDGE, MASS.

Each Sunday evening at St. Gabriel's Monastery a popular series of lectures is being given for non-Catholics. The Knights of Columbus Choir directed by Joseph Ecker sang on November 15th, and on Sunday, November 22nd, the choir from St. Mary's Church, in Cambridge, were heard. In addition to the above two Cambridge choirmasters, this city can boast more active Catholic choirs than any city its size in the state. The organizations directed by Mr. Cyr, by Mr. Planchich, Mr. Karbauskas, Mr. O'Neil and the other choirmasters are attracting large choir memberships, and are putting on representative programs.

JAMAICA PLAIN, MASS.

Mrs. Ida McCarthy O'Shea, of St. Thomas's, whose artistic accompaniments have brought her much prominence, has enlarged the choir at this church and is performing many of the old masterpieces in excellent style. Many of the singers from St. Cecilia's, Boston, frequently visit this church and assist in the programs on Sundays.

CHICAGO, ILLINOIS

Rev. J. P. Morrison, of the Holy Name Cathedral, has adopted the New Christmas Lullaby, NINNA NANNA, for the Christmas program at this church, joining with Rev. F. J. Tony, of St. Ludmilla's Church, in being among the first to introduce this composition in the city.

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OUR MUSIC THIS MONTH

No. 607 SILET NOX Franz Gruber Arr. by Gregory Hügler O. S. B. 15c

Dom Gregory, O.S.B., Prior of Conception Abbey, is well known to CAECILIA readers, and has promised us a series of eleven articles, in sequence. (Commencing with the one in another section of this issue.) The published edition of this work contains this mixed voice arrangement, one for equal voices (in E flat) and one for children's voices (in B flat). It is the only Latin version known to us, and its instant appeal prompted us to include this arrangement in this month's music. The Latin text by Dom Patrick Cummins, O.S.B., is both dignified and singable, and makes this hymn more suitable for many services during the Christmas season.

No. 562 ECCE SACERDOS Rev. Justin Field, O. P. 12c

This motet in free rhythm is by the Diocesan Director of Music in Alexandria, Ontario, and one of those who has volunteered to serve on The CAECILIA BOARD OF REVIEW which will present the music section of this magazine after announcement next month. His recent chant book, and "In Voluntate Tua" are mentioned elsewhere in this issue. In this composition we receive the benefit of Father Field's experience with choirs of limited ability situated in various small towns. For these choirs he designed this simple music, which is churchly yet not bitter tasting to the average volunteer singers of the modern generation.

No. 381 AVE MARIA Ignatius M. Wilkins, O. F. M. 15c

Father Wilkins is the best known Franciscan composer in this country. His compositions have graced many catalogs throughout the midwest and have become known for their melodic beauty. This Ave Maria will make an attractive addition to your repertoire and it is within the ability of almost any choir.

No. 609 TANTUM ERGO Roman Steiner 15c

Completing this section of musical offerings by present day composers, for volunteer choirs of limited ability, we present this selection from the pen of one of Baltimores' best known church musicians. Last month we printed a short article of his, and announced this music. It is obtainable in an arrangement for mixed voices also. Mr. Steiner directs the K. of C. chorus in Baltimore, and in this piece shows his knowledge of part singing by men, his good taste in music, and his ability as a composer. Here is majesty, simplicity and harmony combined.

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Silet Nox

Arranged for Mixed Voices

Latin words by Patrick Cummins, O.S.B.

GRUBER - HÜGLE

Slowly and tenderly

p *pp* *mf*

1. Si - let nox! Con - tre - mit nox! Om - ni - um
 2. Si - let nox! Con - tre - mit nox! An - ge - li
 3. Si - let nox! Con - tre - mit nox! no - stra nunc

pp *p*

si - let vox! So - - nat ar - dens ad - stan - ti - um cor,
 si - let vox! Cur - runt gau - den - tes pa - sto - res ad Te,
 si - let vox! Blan - - de Pu - er il - lu - mi - na nos,

cresc.

So - - nat Tu - um, o Je - su - le, Cor,
 Cur - runt quae - ren - tes In - fan - tu - lum Te,
 Blan - - de ri - dens lae - ti - fi - ca nos,

mf *p* *rall*

Pax ho - mi - ni - bus Tu! — Pax ho - mi - ni - bus Tu! —
 Pax ho - mi - ni - bus Tu! — Pax ho - mi - ni - bus Tu! —
 Pax ho - mi - ni - bus Tu! — Pax ho - mi - ni - bus Tu! —

Ecce Sacerdos Magnus

For Two Equal Voices

JUSTIN FIELD. O. P.

Diocesan Director of Music, Alexandria, Ontario

Maestoso
ff In free rhythm

1st Voice
Ec - ce sa - cer - dos ma - gnus qui in di - e - bus su - is

2nd Voice
Ec - ce sa - cer - dos ma - gnus qui in di - e - bus su - is

ff

pla - cu - it De - o. I - de - o ju - re - ju - ran - do.

pla - cu - it De - o. I - de - o ju - re - ju - ran - do.

ff

Re - cit il - lum Do - mi - nus cre - sce - re in ple - bem su - am.

Fe - cit il - lum Do - mi - nus cre - sce - re in ple - bem su - am.

ff

mp
De-dit il - li et tes - ta - men - tum su - um

p *mp*
Benedictionem om-ni-um Gen-ti-um. De-dit il - li et tes - ta - men - tum su - um

p *mp*

mf *rit.* *ff*
con-fir-ma-vit su-per ca-put e - jus. I - de - o ju - re - ju - ran - do

mf *rit.* *ff*
con-fir-ma-vit su-per ca-put e - jus. I - de - o ju - re - ju - ran - do

mf *rit.* *ff*

ff
Fe - cit il - lum Do - mi - nus cre - sce - re in ple - bem su - am.

ff
Fe - cit il - lum Do - mi - nus cre - sce - re in ple - bem su - am.

ff

mf *rall.*
Et spi - ri - tu - i sanc - to.
p *mf* *rall.*
Gloria pa - tri et fi - li - o. Et spi - ri - tu - i sanc - to.

ff
I - de - o ju - re - ju - ran - do. Fe - cit il - lum
ff
I - de - o ju - re - ju - ran - do. Fe - cit il - lum

ff
Do - mi - nus cre - sce - re in ple - bem su - am.
ff
Do - mi - nus cre - sce - re in ple - bem su - am.

Repeat "Ecce Sacerdos etc"
to "Benedictionem" (exclusively)
ad lib.

Chorus for S.A.T.B.

Most respectfully dedicated to Miss Ida Anna Metzger
Louisville, Ky.

AVE MARIA

FR. IGNATIUS M. WILKENS, O. F. M.
Op. 73.

Andantino grazioso

ORGAN

p *mf*

SOPRANO

p *mf* *f*

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - nus,

ALTO

p *mf* *f*

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - nus,

TENOR

p *mf* *f*

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - nus,

BASS

p *mf* *f*

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus, Do - mi - nus,

ORGAN

p *mf* *f*

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M. & R. Co. 381-4

Made in U.S.A.

Do - mi - nus — te - cum:

Do - mi - nus te - cum:

Do - mi - nus te - cum: *mf* Be-ne-

Do - mi - nus te - cum:

mf

Be-ne - di - cta tu, be-ne -

Be-ne - di - cta tu, be-ne -

di - cta tu, be-ne - di - cta tu, be-ne - di - cta tu, be-ne -

Be-ne - di - cta tu, be-ne - di - cta tu, be-ne -

di - cta tu in - mu - li - e - ri - bus, Et be - ne - di - ctus

di - cta tu in mu - li - e - ri - bus, Et be - ne - di - ctus

di - cta tu in mu - li - e - ri - bus, Et be - ne - di - ctus

di - cta tu in mu - li - e - ri - bus, Et be - ne - di - ctus

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "di - cta tu in - mu - li - e - ri - bus, Et be - ne - di - ctus". The piano part includes a crescendo marking (*cresc.*) and a piano marking (*p*).

fru - ctus ven - tris, ven - tris tu - i Je - sus.

fru - ctus ven - tris, ven - tris tu - i Je - sus.

fru - ctus ven - tris, ven - tris tu - i Je - sus.

fru - ctus ven - tris, ven - tris tu - i Je - sus.

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are "fru - ctus ven - tris, ven - tris tu - i Je - sus.". The piano part includes a crescendo marking (*cresc.*) and a piano marking (*p*).

[illegible]

Tantum Ergo

Based on a Theme from Handel

MALE VOICES

ROMAN STEINER

Maestoso

pp

Tenor I
Tenor II

Tan - tum er - go Sa - cra - men - tum ve - ne re - mur

Bass I
Bass II

Maestoso

pp

Organ

cer - nu - i: Et an - ti - quum do - cu - men - tum No - vo

p

ce - dat ri - tu - i: Prae - stet fi - des sup - ple - men - tum

mf

mf

mf

Sen - su - um de - fe - ctu - i, Sen - su - um de - fe -

ctu - i.

Ge - ni - to - ri, Ge - ni - to - que Laus et

The musical score is written for voice and piano. It consists of six systems of music. The first system has two staves (voice and piano) with lyrics 'Sen - su - um de - fe - ctu - i, Sen - su - um de - fe -'. The second system has two staves (voice and piano) with lyrics 'ctu - i.'. The third system has two staves (voice and piano) with lyrics 'Ge - ni - to - ri, Ge - ni - to - que Laus et'. The fourth system has two staves (voice and piano) with lyrics 'Ge - ni - to - ri, Ge - ni - to - que Laus et'. The fifth system has two staves (voice and piano) with lyrics 'Ge - ni - to - ri, Ge - ni - to - que Laus et'. The sixth system has two staves (voice and piano) with lyrics 'Ge - ni - to - ri, Ge - ni - to - que Laus et'. The score includes dynamic markings such as *f*, *ff*, and *p*. The piano part features complex chordal textures and arpeggiated figures.

ju - bi - la - ti - o, Sa - lus, ho - nor,

vir - tus quo - que Sit et be - ne -

di - cti - o: Pro - ce - den - ti

ab u - tro - que Com - par sit lau - da - ti -

o, Com - par sit lau - da - ti -

o. A - men, A - men

A - men, A - men.

THE LITURGICAL YEAR

Continued from Page 302

closes the wide span of eternity itself. Christ is the "Lamb slain from the beginning": all hope of angels and men rests upon this Victim. We take an active part in the Eucharistic renewal of our redemption that we may be incorporated into Christ and transformed into His likeness.

This transformation can only be accomplished by slow growth; hence we need a repetition of the Eucharistic concelebration. Nor can our limited mentality in one simple glance take in the grand deeds of God. Holy Church, the experienced teacher, has mapped out for us a program which we are able to master. First she places before us the coming of the Messiah. This mystery of the Incarnation has its culmination in the Eucharistic celebration. Owing to the real presence of the Lord, Holy Church says in her Divine Office '*Hodie Christus natus est: this day Christ is born*', and on the feast of the Epiphany: "*Christus apparuit nobis*, Christ has appeared unto us." On Easter Sunday she says: "Christ is risen indeed." Thus the mysteries she celebrates become a new reality every day and every year as long as men are born into this world. Hence we justly say: The Catholic Church is Christ personified and living through the ages. She teaches Christ, she dispenses His mysteries, she leads the souls to Him; she is His humble spouse, she possesses the spirit of Christ.

WHAT LESSONS RESULT FROM THIS CONSIDERATION OF THE LITURGICAL YEAR? We are made to live with Christ and to enjoy all the benefits of His actual presence. We enter the church, which is His House. He receives us; "washes and anoints us" in the tribunal of Penance; He invites us to the Eucharistic Banquet and nourishes our soul with His own flesh and blood. Being indeed the Good Samaritan, He has prepared a well-protected home for our soul, with oil and wine to be poured into the wounds until he comes again. Being the Good Shepherd, He leads His lambs onto the good and safe pasture grounds of sound doctrine, protects them against the ravenous wolf of error and vice. Here the faithful not only touch the hem of His garment, but they become one with Him and draw from His immortality for soul and body.

The glory of the Christian Assembly was foreseen in spirit by Isaias, the Prophet; it is read in the Mass of the Epiphany (January 6). "Arise, be enlightened, O Jerusalem (i.e. O Christian soul): for the light is come, and the

glory of the Lord is risen upon thee. For behold darkness shall cover the earth, and a mist the people; but the Lord shall arise upon thee and His glory shall be seen upon thee." Great is thy dignity, O Christian soul; great also thy responsibility: You must henceforth walk in the light of Christ: You have renounced the Prince of darkness; his works and his pomps; arise and walk in the light.

WHAT IS THE ROLE OF LITURGICAL MUSIC?

THE SACRED SONGS always reflect the spirit of the liturgical action. Thus the Introit is the festive and energetic music for the opening procession of the Sacred Drama. The Gradual, including Alleluia or Tract, addresses itself with richest lyric strains to the faithful as attentive listeners; it prepares them for the Holy Gospel. The Offertory with austere solemnity accompanies the preparation of the sacrificial gifts; the Communion on the contrary, is the joyous song of thanksgiving. In times of old, a psalm was sung with the Introit, Offertory, and Communion to accompany the entrance of the Clergy, the bringing forward the offering of gifts at the Offertory, and the receiving of Holy Communion.

(The second article in this series will appear next month.)

THE ORGANIST

(Dedicated to Prof. J. J. D.)

*Out of his very soul the music drips
Through eager, pulsing finger tips,
The while his mind to sacred rite
Is tuned to the soul-delight
That proper praise the choir sings
At Mass to the Kings of Kings!
For out of love his life is cast
Into a throbbing octave vast
Whose cadence reaches to the skies
To where Angelic anthems rise
And praise in love of God intone
In endless music at His throne!*

— ANTHONY F. KLINKNER.

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GREGORIAN ORGAN ACCOMPANIMENT

Continued from Page 305

pressive and artistic. This can in fact be accomplished by a harmonist possessed of good taste and an artistic sense, and that, too, without diverting his attention from its primacy. In general, the human voice when employed in music, monopolizes the attention in spite of all accompaniment; unless it is drowned by excessive instrumental force. Let one make the attempt, for instance, even in the face of the brilliant and impressive orchestra part of Isolde's "Love—death" in Wagner's *Tristan*, to withdraw his attention from the vocal part, —he will not succeed.

A true musician will in his Gregorian accompaniment make moderate use of polyphony as well as of homophony, and of the rich resources that harmony has in store. He will not, of course, impair the modal characteristics of the melody itself; in the accompanying parts, however, he need not restrict himself to the modal tones; he may with due restraint even modulate chromatically, if the tones he introduces do not, by too great proximity, etc., come in noticeable conflict with the characteristic modal tones of the melody. Tones that in such a case are foreign to the mode of the piece may often be considered as introducing a modulation into the Ionian mode, which is identical with or closely related to our major scale, (or a modulation into the Lydian mode with a b) — (The Ionian mode, be it remarked in passing, occurs also in the old Gregorian repertory as well as in the oriental liturgical chant.) This gives a welcome variety, since the melodic and harmonic contents of the chant are often very uniform.

One misgiving arises concerning the harmonization of the Gregorian melodies. The latter very often revolve persistently around one and the same tone, to which they revert at the end of every longer or shorter phrase or even phrase fragment. The harmony tends to stress this poverty. The Gregorianists will excuse this expression. I have for many years sufficiently proved my interest in and love for the Gregorian chant; I trust, then, that in the face of facts, I may be allowed with impunity to admit the presence of some wrinkles on the fair countenance of my music-bride,—the harmony, I said, stresses this poverty. A disadvantage, no doubt; but the great advantages of an organ accompaniment superabundantly outweigh this one disadvantage. Besides, a skilled and patiently working harmonist will often reduce this drawback to a minimum.

A beautiful and even rich accompaniment need no more push the melody into the background in Gregorian chant than it does in a song of Schubert or Schumann.

WHAT THINK YOU OF THE CHANT?

Continued from Page 303

Will these people ever love the Chant? Yes, most certainly, if they can be converted to it, and this will only happen when they hear it sung by those who are childlike enough to learn it from the very beginning thoroughly. Now, those most capable of learning it in this way, are *children*.

My own belief, is that we can only convert the mass of people, musical or otherwise, to the love of the Chant, by doing so THROUGH THE CHILDREN and these children will be those who have learned to sing and love this divine music, as part of their Catholic education, being trained daily in school, according to the canons of true art.

Let us see to it then, that the Chant is taught in the schools, scientifically and artistically. Five or ten minutes a day well spent, with half an hour once a week, will do wonders, and incidentally, will help the other school work too!

When these children are ready (and not a moment before), then let them take the place of the grown up choir, one Sunday a month, and sing the music for the High Mass. (The Proper could be sung 'recto tono'). If plainsong is really so beautiful and spiritual as we claim it to be, the Faithful will almost inevitably begin to love it, and to feel its irresistible charm, when they hear it thus sung.

On the other Sundays of the month, let the grown up choir sing their harmonized masses. As long as that which they sing is Liturgically correct, why should we force them to attempt the Chant, and help to increase the ever growing hatred for the Church's very own music of such entrancing and delicate beauty?

In closing, may I venture to suggest, that it seems to me to be a very great mistake to think of the Chant as being severe. It is not really shorn of musical beauty, but very rich in it. The right thing, surely, to say is, that like all true art, it is *restrained*. In other words, it is real art of the highest order, with all the grandeur of beauty which attends true art!

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FEATURES OF A SUNDAY CATHOLIC MUSIC PROGRAM HEARD ON THE RADIO

The date: Sunday, November 8, 1931.

The place: Boston.

The time: From 1 to 12 P.M., intermittently.

1—The choir of the Immaculate Conception Church, Boston, heard over W.N.A.C., and the Yankee Network. Directed by Mr. James Ecker. One may always expect refinement and finish in performances directed by Mr. Ecker. His choirs always sing with understanding of the text, dignified expression, and harmonic balance. Excerpts from Hummels, Mass in B flat, and Yons Mass, were heard. Also the standard Witt, Ave Maria.

2—Next came the fine choir of men from Notre Dame University, South Bend, Ind., with some beautiful singing. Good tenors and fine balance in all parts. Even those who hate chant, would enjoy hearing this choir sing it. Other good numbers were, Mitterer's Domine Non Sum Dignus, Benedictus (a composition by Father Pope, Professor at Notre Dame), The Psalm Benedictus (alternate chant and four part), and Popule Meus. College and University choirs have attained new dignity and excellence, since Harvard led the way a few years ago, with their program of 16th century classics. Notre Dame need not bow to any other University chorus, if this Sunday's performance was a fair sample of her work. Her choirmaster *must* be good.

3—From Detroit, in a program dedicated to the Living and Dead Members of the American Legion, the choir of The Little Flower Shrine did several numbers, including the Inflammatus

of Rossini. (This program was intended as Radio entertainment not as liturgical performance) The choir is as good as the preacher, which is the highest praise that could be given. This National broadcast has become the most popular church hour of the day. Suggesting that programs designed for the listeners, according to the best Radio experience, are those of entertainment and not liturgy. Father Finn bears this out when he says that listeners want English pieces. This choir sang the hymn Good Night Sweet Jesus by Father Curry, a few weeks ago and started a rush of calls for this piece almost equalling that which followed the two performances Father Finn's Paulist Choir gave it.

4—Father Finn's Choir. The master of them all for constant fineness and variety. This evening he did selections from Brahms Requiem. All English, no Latin. Not Liturgical, but appropriate for a Radio program or concert. Appropriate too in the month of November—to The Holy Souls. A Sunday feature, never disappointing.

5—At 11:35 P.M., in the National program for the Unemployed, the Cathedral Choir (from the usual Cathedral Hour out of New York City) sang Cesar Francks Panis Angelicus in typical chorus form. A good rich bright soprano voice in the solo, and a real chorus that has been heard to sing a Haydn's Mass complete, or Sunday, and plain chant another Sunday, both done equally well. This choir is a model of every choirmaster's dream, a paid chorus of trained voices.



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A Program

At the dedication of the Chapel, at Villa Gesù, home for retired and infirm Sisters of the Community of S.S.N.D., St. Louis, Mo., the following program was rendered.

Invocation: Veni Creator *Witt*
Dedicatory Hymn:

Jesus, Maria, Joseph *Haller*

SOLEMN VOTIVE MASS

In Honor of the Holy Family

Jesus, Mary, Joseph

Processional: Magnificat *Montani*
Proper: Mass of the Holy Family *Gregorian*
Gradual and Alleluia *L. Bonvin, S.J.*
Ordinary: Kyrie *Gregorian XI Century*
Glori from Mass i.h. St. Joseph *Rathgeber*
Credo III *Gregorian*
Offertory: O Quam Amabilis *J. Singenberger*
Sanctus, Benedictus, Agnus Dei,
from Missa Assumpta Est *Haller*
Recessional: Quid Retribuam *Griesbacher*

SOLEMN BENEDICTION

Panis Angelicus *Palestrina*
Tantum Ergo *Liszt*
Te Deum *Traditional*

REMINISCENCE

(An excerpt from a communication in praise of the Singenberger-McLaughlin & Reilly Co., merger.)

Dear Sir:

I have a distinct and pleasant recollection of the first time I met the late John Singenberger in the early seventies on my way home from Niagara University to St. Paul, and dropped off the train at Milwaukee (twenty-five miles from my birth place, Nemahbin Cottage, Dalefield, Wis.) to attend the first public concert given by him in the Cathedral, to which I was a delegate representing the Palestrina Society, the first to join the new reform movement in this country, and therefore allowed to retain its name of Palestrina, the famous church music reformer of the Middle Ages.

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Although I had recently returned from a six-week's visit to Rome including Holy Week, and the heavenly melodies and harmonies of the celebrated Sistine Chapel Choir were still ringing in my ears, I well remember how impressed I was on hearing the Gregorian Credo under Professor Singenberger's baton, the great crescendos and diminuendos suggesting the rising and falling of the billows of the ocean!

WM. F. MARKOE

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* * * * *

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Music Reviews

THE MUSIC OF THE ROMAN RITE

By R. R. TERRY, MUS. DOC., F.R.C.O.

The long anticipated reissuance of Dr. Terry's book on Catholic Church Music has been made by the publishers, Burns, Oates and Washbourne, Ltd, of London. Cloth \$2.50)

It has been brought up to date, and contains in addition to a Complete Guide for All Musical Functions, scholarly chapters on Historical and Legislative Phases of Catholic Church Music. It is to Catholic Church Music, what Dickinson's History of Church Music, is to the more general field. Dr. Terry was a pioneer in church music reform in England, his Downside Series of Masses and Motets by 16th Century composers antedated by 25 years the present popularity of these ancient masters. So true to the line, was this book fifteen years ago when it was first published, that little change was necessary in its main chapters, when republished this year. It is the best book you could give a beginner, for clarity, common sense, and authority of exposition. With this book and Dom John's New School of Gregorian Chant, the average choirmaster can find many leisure hours turned to profit. The chapter entitled "Traps for Choirmasters" should be of immense value to budding liturgists.

SIMPLICITY OF PLAIN SONG

By JUSTIN FIELD, O.P.

Published by J. Fischer & Bro., New York, (Paper, 50c). We quote a review which appeared in the well known English paper "The Universe".

Fr. Field is an English Dominican and a qualified musician who has been "lent" by his Provincial to Bishop Couturier, O.P. of Alexandria, Ontario, to introduce the liturgical movement into that diocese, primarily through the schools.

The Bishop tells us in his preface that Fr. Field found a very hard job awaiting him, but has succeeded "in spite of all abstacles" in getting the children not only to sing the Chant but to do so in a "rhythmically and artistically correct way," off the Gregorian notation, even at sight.

Fr. Field gives us in his pamphlet the essentials of his course of instruction, to be filled in, of course, by the teacher; and in twenty-five pages manages to cover the whole ground, from voice production to knowledge of the modes, the notation and the rhythm—including ictus, vertical episema and all the rest of them. Certainly he makes it all "simple" without sacrificing either accuracy or the refinements. He bases his teachings of the modes on the sol-fa system—an invaluable method explored in this country by Mr. Brown, of Leeds, and surely destined in the long run to hold the field.

The practical choirmaster and school teacher will ask where the snag is in all this. Well, as early as page three, he or she is warned that at "this stage" it may be necessary to drill the children "for many days, even for many weeks, or even months," before they can get along any further. Fr. Field is quite right. To get a rendering of the Chant that will satisfy the requirements of the expert and of the fastidious artist is "simple" enough given the opportunity of continuous disciplined work for months on end. It is "simple" compared with getting an equally thoroughly mastery of the intricacies of modern music. The problem remains of the actual conditions in which we have to work with the children—not to speak of the congregations, who, after all, are a principle solicitude of the Popes in their *desiderata* for our public worship.

By all means let us have what Fr. Field asks; "beautiful notes correctly sung," the "swaying movement of the rhythm of the Chant," "lightly and smoothly produced," "with the beautiful express these divine melodies require." But let us not say that if we cannot get this nothing else is any good. After all, Pope Pius X desired that active participation in the liturgical worship should be restored to the people—the congregations in all their untutored roughness.

If this is to be, there must be two standards, frankly accepted and worked to; one standard for the choir and the elaborated Chant, one for the people and the simple Chant. The whole movement initiated by Pope Pius X will be frustrated in a principal aim he set forth by those engaged in propagating the movement. Still, one must not conclude without testifying that Fr. Field has produced a little manual almost incredibly comprehensive and clear for its size.

A Priest Composer

Fr. Field is a general musician of culture as well as a plainsong expert, as is evidenced by a motet from his pen, *In Voluntate Tua*, just published by Messrs. Cary and Co. This is

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written for four parts in the Lydia mode, and in free rhythm without bars, and while it requires care it is not beyond the powers of an ordinary choir. The price is threepence. Though an organ introduction and a short score are provided, it would be much better unaccompanied.

RECENT SINGENBERGER REPRINTS

The following pieces are now in McLAUGHLIN & REILLY EDITION, the first of a series that will probably embrace more than a hundred past supplements of THE CAECILIA, reprinted by popular demand.

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590 Office of Palm Sunday *J. Singenberger*

UNISON AND MEN'S VOICES

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593 Tecum Principium, T.T.B.B. *Ign. Mitterer*
Laetentur Coeli, T.T.B.B. *Ign. Mitterer*
594 Verbum Caro Factum, S.S.A. *P. Griesbacher*
595 Hymn to the Infant Jesus,
2 voices *A. Lohmann*
596 O Domina, S.A. *"M. G."*
Veni Creator, S.A. *J. Singenberger*
597 Regina Coeli, S.A.T.B. *Fr. Wilt*
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(S.A.T.B.)

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